



Cleveland Art



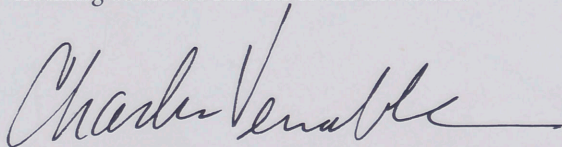
Behind the scenes and out in the community, the museum staff is busier than ever.

Dear Members,

Because the museum has closed its galleries for the upcoming renovation and expansion project, you might think that the staff has less to do than before. However, as this month's magazine reflects, the talented staff of the CMA is working harder than ever on countless projects to ensure that our museum remains one of the world's finest, and that its members continue to enjoy a host of activities during this period of transition.

As you will read, curators like Stan Czuma are working on international exchanges, publications, exhibitions, and acquisitions, while spending countless hours planning the new galleries that start reopening in 2007. Their efforts will keep the museum in the international limelight and enable you to experience great art from around the world under the best of circumstances. And, thanks to those working in our Performing Art, Music, Film, and Education departments, September's calendar boasts myriad events that you and your family can enjoy. You will not want to miss the amazing sand painting in the great court of City Hall downtown, created by Tibetan monks brought to Cleveland by the museum, and the beloved Chalk Festival on the museum grounds later this month.

The CMA is alive and well and looking to the future, while enhancing the present. So if you hear someone say, "The museum is closed and there is no reason to be a member for the next few years," be a CMA ambassador and tell them that nothing could be further from the truth!



Charles L. Venable, Deputy Director for Collections and Programs

Lamas from Tibet's Namgyal Monastery spend six weeks meticulously creating a sand mandala at City Hall starting August 27.



Take Note

- **Exhibitions Close September 4**

The NEO Show and *Michaël Borremanns: Hallucination and Reality* run through Sun/4 Sep.

- **NEO Artists Talks**

Selected Wednesday and Friday evenings, 6:30–7:30. Meet a few of the artists behind the works in the *NEO* exhibition during this free, informal talk on August 26.

- **Summer in the Courtyard**

Enjoy music and dining every Wednesday and Friday evening, plus Sunday afternoons, through Labor Day weekend.

- **VIVA! and Gala Around Town**

Artists in the VIVA! Festival of Performing Arts, Gala Music Series, and Carnevale World Music and Dance Series make up a special series "VIVA! and Gala Around Town," presented at some of Cleveland's most impressive venues. Subscriptions are available (see page 16).

- **Fine Print Fair**

The Print Club of Cleveland's 21st annual benefit for the museum's department of prints takes place the weekend of Sep 30–Oct 2 at Myers University Club, 3813 Euclid Avenue, Cleveland. Fourteen dealers exhibit and sell fine prints from Old Master to contemporary, plus drawings and photographs. For information, call 216-707-2242.

Cleveland Art: The Cleveland Museum of Art Members Magazine (ISSN 1554-2254)

Vol. 45 no. 7, September 2005
Published monthly except June and August by the Cleveland Museum of Art at Cleveland, Ohio 44106.

POSTMASTER: Send address changes to *Cleveland Art: The Cleveland Museum of Art Members Magazine* at the Cleveland Museum of Art, Cleveland, Ohio 44106. Subscription included in membership fee. Periodicals postage paid at Cleveland, Ohio.

Before Neo: The May Show

What does the May Show—a regional exhibition with an exceptionally long history—tell us about the culture of our region?

In *Transformations in Cleveland Art*, William Robinson and David Steinberg's definitive study of the art of the region, Steinberg considered the city's artistic production in the 19th century: "Symbolizing the values of the people who made and viewed them, these paintings presented visions of the world that responded to and stimulated local emotional needs. As elements of contemporary social life, these paintings came into being through historical modes of production and then circulated through historical practices of display. As the town of Cleveland transformed itself into an industrial city, these symbols, values, needs, modes, and practices changed."¹

The changed values of the new industrial city required an art museum whose first director was devoted to the cultivation of local arts and crafts. Frederic Whiting, inspired in his youth by social work and with experience as director of the Society of Arts and Crafts in Boston, lost no time in establishing an annual exhibition of regional art that would lay emphasis on "the responsibility of local artists to interpret Cleveland and the surrounding country to the people of this great city."² After a chaotic beginning in 1918 when the artists fought over hanging space, Whiting decided that the museum would organize the event and convene a professional jury to select the exhibits.

Recognizing that the industrial landscape lay outside the bounds of conventional taste defined by the other 23 competition categories, Frederic Whiting established Industrial Painting, which provided Carl Gaertner with prizes from the 1920s to the '50s. Gaertner's early style—which resembles that of George Bellows—gave an enduring form to our picture of Cleveland in the second quarter of the century (*The Pie Wagon*, 1926, oil on canvas, Gift of Mrs. Carl Gaertner 1953.371).



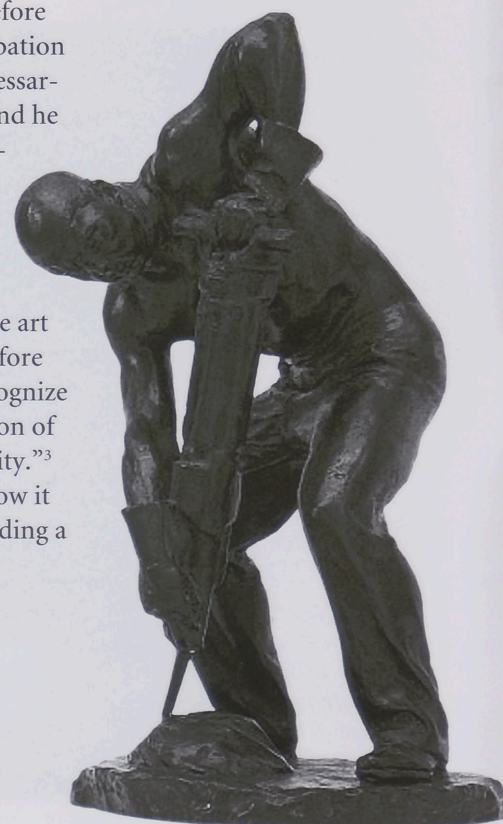
Though academically trained in Europe in the 19th century, Henry Keller was no traditionalist and grappled energetically with modern trends. He won a special prize in 1919 for five works that included this mythic allegory based on a poem by Maeterlinck (*Wisdom and Destiny*, 1913, oil on canvas, Gift of Mrs. Henry A. Everett for the Dorothy Burnham Everett Memorial Collection 1928.580).



Though intended to reward merit, the May Show was conceived from the beginning to be democratic. It was a community festival that included artists who would readily have admitted that art was their hobby, as well as stalwarts who considered themselves professional. In order to rationalize this inclusiveness and give the exhibition structure, the museum welcomed 24 categories of arts and crafts, from Oil Painting, Landscape to Jewelry, Laces, and Quilts and Bedspreads. In charge of sales since 1919, by 1952 the redoubtable Mrs. Paul Smith (ably assisted by Miss Julia Wilson) had disposed of 17,615 objects for \$386,969.65, real money in those days. William Milliken, appointed the show's organizer long before he became director, had implicit confidence in the approbation of the market; though in his mind popularity did not necessarily equal quality, it did guarantee serious consideration, and he was quite untroubled by suspicion that the museum's emphasis on sales might miss an opportunity to raise the critical acumen of its audience and foster adventurous art making. When, in 1985, Edward Henning summed up his own 20 years of May Show curatorship, he wrote that Milliken "possibly did not realize that by the late fifties the art scene had changed dramatically from what it had been before the war. He loved helping artists and never seemed to recognize that his generosity had probably contributed to the creation of an isolated, self-protective, and self-satisfied art community."³

Yet Whiting and Milliken not only gave the city the show it wanted, but also supplied much that was needed by providing a

Max Kalish's celebrations of the heroism of labor were well received in his adopted city, where he worked from what he called "the living present" in the manner of Rodin. Five of his figures were honored in 1924 (*The Driller*, ca. 1925-35, bronze, Gift of Friends of the Artist 1947.278).



prestigious venue for ambitious art. Not all exhibits were genteel portraits or handicrafts; modern aesthetics drew fire from the beginning. The fear and loathing inspired by modernism in the early 20th century is difficult to imagine today, comparable to the reaction against initiatives that threaten cherished values like traditional marriage or the life of the unborn. In an age when moral outrage could be provoked by a mildly cubist landscape, the general public simply could not accept either the mission of modern art to critique and replace traditional forms, or the association of advanced art with contrarian social opinion. Little inclined to accept anything but realism in the first place, Americans could see that many of the aesthetic experiments of their contemporaries were inspired by ideas from Europe, and they knew what that meant: socialism, communism, German aggression, French amorality, and heaven knew what else. When the modernist pioneer William Sommer was accepted for the show in 1922, the *Sunday News Leader* sounded the alarm against “two nightmare outbreaks of futurist paintings,” and Sommer continued to be excoriated by the press throughout his career. But he won prizes, too, and the museum collected his work with what seems today to have been serene confidence.

That confidence was fortified after WWII by two events that were to transform the museum and completely redefine its relationship both to contemporary art and to local artists: the bequest of Leonard Hanna in 1957, which turned a provincial museum into a herculean collector, and the appointment of



Heir of a family of ceramists, R. Guy Cowan was trained in an Arts and Crafts aesthetic inspired by the classic simplicity of undecorated Chinese porcelains. The pottery he established fostered a generation of ceramic artists. He won a prize in 1928 for this interpretation of Adam and Eve as Fred and Ginger (*Adam and Eve*, 1928, glazed ceramic, Educational Purchase Fund 1928.235.1–2).



Paul Fehér, a Parisian metalsmith of Hungarian heritage, gave Cleveland's Rose Iron Works a touch of European class. The only object from a May Show frequently on view in the museum's permanent collection, this art deco screen is generally acknowledged as a masterpiece of the style, validating Frederic Whiting's vision of the union of art and craft (*Art Deco Screen*, 1930, wrought iron and brass with silver and gold plating, The Rose Family Collection 352.1996).

May Show awards went largely to artists who sought timeless subjects, but Cleveland printmakers, organized by a committed activist, confronted topical issues head on. Jolán Gross-Bettelheim, who would have shone as a printmaker in any milieu, dramatized the case of the Scottsboro Boys, a group of young African American men who were repeatedly tried on trumped-up rape charges (*Workers' Meeting [Scottsboro Boys]*, 1935, drypoint, Gift of the Print Club of Cleveland 1935.140).



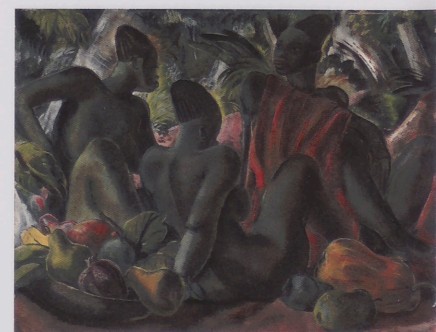
The sportsman and artist Russell B. Aitken was one of a group of ceramic sculptors whose antic spirits delighted in a playful exoticism, in this case inspired by the museum's acquisition of the bronze head of a Benin king. Unencumbered by the grander ambitions of painting and sculpture, these inventions could be startlingly provocative (*Bini Belle*, ca. 1940, glazed ceramic, Dudley P. Allen Fund 1940.57).



Sherman Lee as director, which was to give the creature a brain as powerful as its body. Possessed of outsized visual as well as intellectual acuity (the Chinese scholar Wai-kam Ho once wrote that “without being able to read inscriptions or signatures, he can tell a Shitao from a Zhang Daqian better than most Chinese art historians”⁴), Lee was unshakably committed to discovering and defining quality in art, and built one of the great collections of the world. He was determined to define the highest standards that could apply to the museum's interaction with artists of the region, and after his appointment was announced many rumors spread that he intended to end the May Show then and there, and that artists in Embroidery and Silverware Other than Jewelry would languish unrecognized.

But Lee was also serious about the museum's social mission, which included providing a venue for local artists and craftsmen, as long as appropriate standards were applied. He simply insisted that the museum lead the taste of its audience rather than follow it. In his first year as director he gently directed its attention to innovative work: “In general these younger artists speak an extreme contemporary language not currently in wide use among laymen, or even professionals. This does not mean that they are speaking gibberish but rather that we are unfamiliar with an often complex but usually rewarding tongue—and not in cheek.”⁵

To facilitate the recognition of ambitious work, Lee emphasized the qualifications of elite artists and critics as jurors, and the general aspect of the May Show changed profoundly. The romantic figures and lovely landscapes that had recently gar-



A trip to Africa in 1925 furnished Paul Travis with a lifetime of material drawn from what became for him a lasting alternative reality, a landscape with a permanent aesthetic charge. Here, his bedrock drawing skill and admiring affection for his subjects give an erotic glamour to the monumental figures. Even the vegetables are sexy (*Congo Women*, 1943, oil, Cleveland Traveling Exhibitions Fund 1943.221).



A doyen of American enameling, Kenneth Bates was lionized by two generations of students at the Cleveland School of Art. Perhaps the growing collection of modern art across the street suggested the flattened space and patterned forms of this enamel plaque. Its light-hearted freedom from the issues that preoccupied art internationally—Surrealism, the war, the unconscious—may be provincial, but it is also unique (*Argument in Limoges Market Place*, 1943, enamel, Dudley P. Allen Fund 1944.256).

nered awards might still be hung, but with increasing frequency the prizes went to work that responded to standards recognizable from the national art press and exhibitions in New York, where enthusiasm for prewar regionalism had waned. The number of submissions dropped precipitously, and the exhibition itself shrank somewhat. Jurors commented frequently on the excellence of the crafts, which had always been magnificent anyway, and struggled with painting and sculpture, considered more intellectually ambitious. In 1969 jurors failed to agree on the major award, and Lee and Henning began to tire of their wrangling and public complaints about their selections. After a hiatus of a year while the Education wing was under construction, the show returned with only museum staff as jurors, and Lee explained that no matter how contestable their decisions might be, at least they could defend them.

Judging from the published record, the tenor of the show did not change. Through the sixties and seventies—when jurors from outside the museum reappeared, though drawn exclusively from the ranks of museum professionals—a carefully crafted abstraction had become an orthodoxy in painting and

The diehard modernist William Sommer soldiered through a life of neglect and derision, but in 1945 the May Show honored this Blaue Reiter-inspired painting. Sommer's intransigent refusal to compromise made him a Cleveland legend—the posthumous fame that neglected artists are popularly supposed to earn (*The Pool*, 1944, oil on canvas, Silver Jubilee Treasure Fund 1945.46).



Before developing the pristine geometric abstraction for which he became known, Richard Anuszkiewicz sought formal rigor in a tough realism that celebrated the abstract in the everyday (*Trolley Stop Still Life*, 1952, oil on masonite, Cleveland Traveling Exhibitions Fund 1952.133).



No matter what was happening elsewhere in the world, or what trends were fashionable in art, the show always gleamed with objects of superb craft, like this necklace by John Paul Miller (*Necklace*, 1953, gold, Silver Jubilee Treasure Fund 1953.181).



sculpture for artists as well as curators, and the goals of realism seemed satisfied by photography, which had become sophisticated and energetic since the war. In the eighties Tom Hinson's catalogue essays continually call attention to the representational images that began to return to the show, at first in an expressionist mode that recalled the work of the European neo-expressionists, then in a tough American realism. Recognizable imagery had never deserted the crafts, in which a kind of innocent high spirits seemed to be nurtured by relative indifference to trends elsewhere.

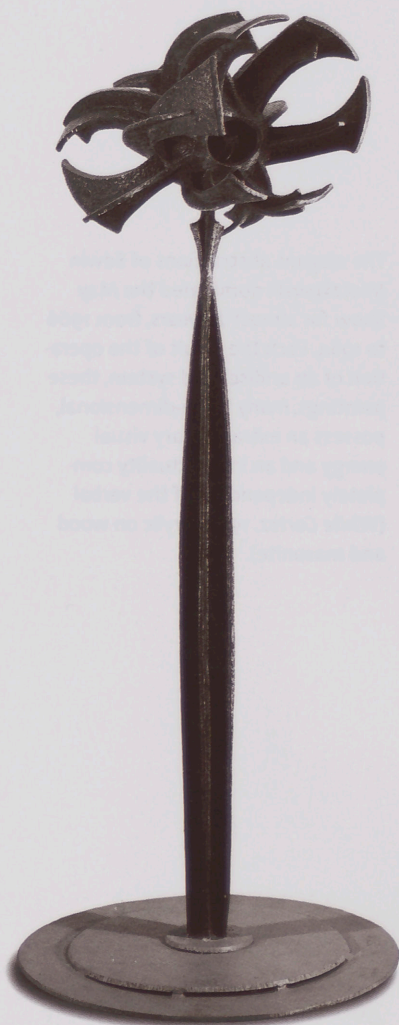
What does the May Show—a regional exhibition with an exceptionally long history—tell us about the culture of our region? To begin with, that the area's principal museum cared deeply about local art and artists, and went about promoting them in a thoughtful and principled way. As in all general museums that build collections, attitudes and procedures were shaped by a culture of acquisition, based on the need to discover and authenticate worthwhile accessions. Thus the highest kind of recognition was accession into the permanent collection—an apotheosis granted less frequently as the century wore on, and very rarely to the largest and most ambitious entries, though these often received cash awards. The original impulse was to stimulate the region's culture by facilitating sales to local collectors, and as long as their taste agreed with the jury this may be said to have worked, though this stimulant came with a

The classical gravity of 20th-century modernists like Seymour Lipton is reflected in this majestic work by John Clague, often seen in the Breuer wing of the museum, for which it almost seems to have been designed (*Flower of Erebus*, 1960, bronze on steel, Gift of Marta Abba Millikin and the Silver Jubilee Treasure Fund in Memory of Mrs. Elisabeth Prentiss 1960.61).

A compelling urge to engage visual and emotional experiences in a personal in the 1950s, and certainly anticipates the painting of Karl Moszconi, honored in 1986 (*Feeling Up of Things*, 1986, oil on canvas).



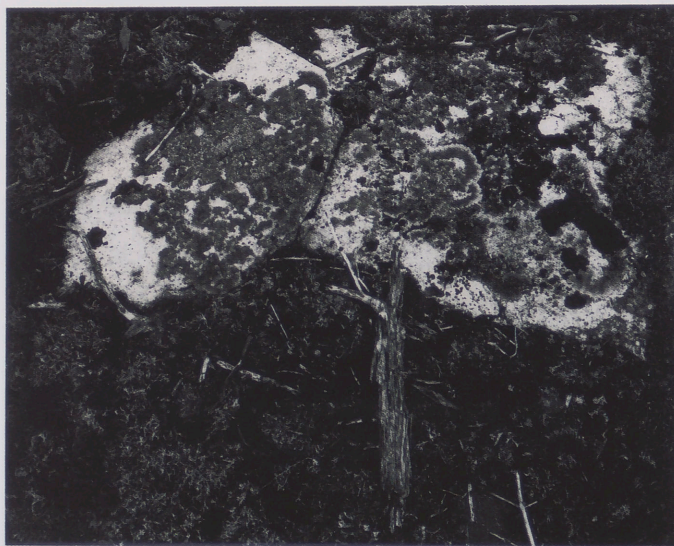
In 1965 the painter Fairfield Porter, sculptor Julius Schmidt, and our own Evan Turner (then newly appointed director of the Philadelphia Museum of Art) gave the painting award to one of Joseph O'Sickey's reinventions of Impressionism, a style not terribly remote from Porter's own (*October Garden*, 1965, oil on canvas).



serious side effect, in that it inhibited the development of the commercial gallery scene.

If the format of the open juried show—where expert opinion is supposed to discover merit among the widest possible variety—really presents a region's best art, what does the May Show tell us about the artists of the region? Can so many possibly share any characteristics over so many years? What does the noble realism in painting and sculpture between the wars, the more playful, even insolent invention in ceramics, the passionate photography after WWII, the classical abstraction of the sixties and seventies, the expressionism of the eighties, and three-quarters of a century of superb craftsmanship have in common? In 1975 Edward Henning, reviewing the 56th exhibition, wrote, "For the past ten years or so, the overall quality of works submitted seems to have been steadily improving. I cannot think of a juried, regional exhibition in this country that now compares with the Cleveland show. Indeed, if one general criticism is to be made, it is that *too* many works are *too* well done. During long hours of looking at excellently wrought works, one sometimes subconsciously yearns for something with the direct awkwardness and vigor of a Van Gogh or an early Cézanne."⁶ Because skill is sometimes the only criterion equally recognizable by artists and jurors, the May Show tended, over the years, to reward the demonstrably well-made. Whether the rough, original work that Henning longed for was excluded or never entered, we cannot know, but in no catalogue from 1919 to 1993 does it appear.

Photography became a force in the years after WWII and remained firmly engaged with everyday life, from which the drive toward abstraction had somewhat divorced painting and sculpture. But photography had its formalists also, especially Minor White, who found a worthy disciple in the Cleveland artist Nicholas Hlobeczy (*Plum Tree*, 1966, gelatin silver print, Gift of Jacob Wattenmaker 1966.217).

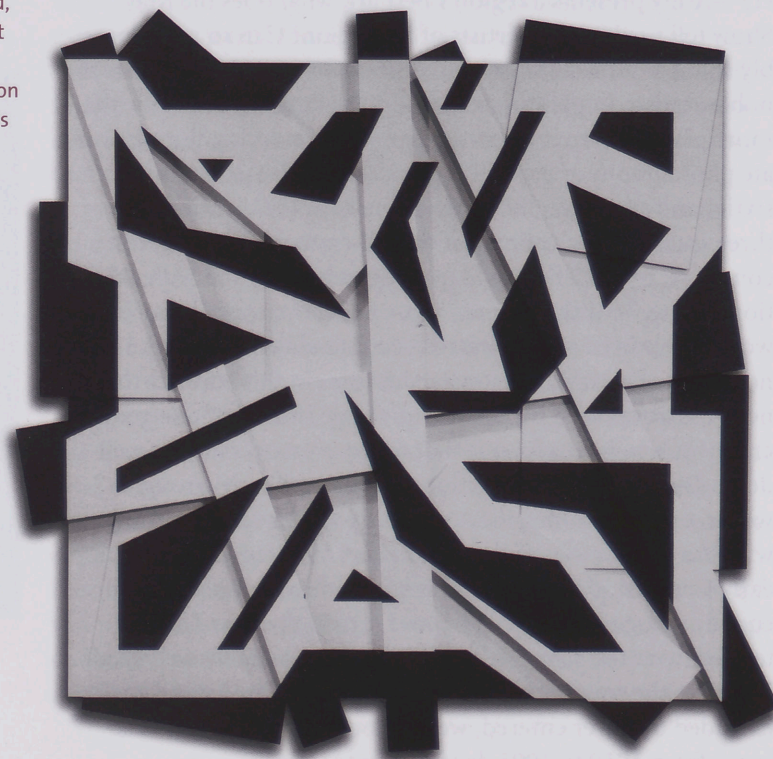


Of course skill is not an enemy of invention, but it is a standard we reach for when other features of a work seem obscure. In 1961 Sherman Lee observed that “a poorly drawn hand is as disturbing as fudged tonal transition in an abstract painting.”⁷ But can we really admire the skill with which Rauschenberg inserts a goat into a tire or Damien Hirst submerges a shark? When we admire the way a musician plays a passage, our delight is based on a shared understanding of how that passage can sound. But if we were to define music as the art of producing sounds never heard before, suddenly we couldn’t judge the quality of the performance, and that is what happened to contemporary art. Its criteria became largely conceptual.

Artists of the Western Reserve tended not to follow this direction in art. You will search the May Show in vain for ac-



Had an award been offered for the toughest jury it could have gone in 1969 to the painter Darby Bannard, the sculptor Robert Morris, and art historian Robert Rosenblum, who fought constantly, failed to agree on a painting award, and honored this example of hard-boiled, post-minimalist sculpture by Royce Dendler (*Oscillator*, 1969, mixed media).



The elegant abstractions of Edwin Mieczkowski dominated the May Show for almost 20 years, from 1966 to 1984. Each the result of the operation of an undisclosed system, these paintings, many three-dimensional, possess an extraordinary visual energy and an intellectuality completely independent of the verbal (*White Cortez*, 1981, acrylic on wood and masonite).

A compelling urge to engage visual and emotional experience began to prevail in the 1980s, and certainly animates the painting of Ken Nevadomi, honored in 1986 (*Folding Up of Things*, 1986, oil on canvas).



knowledge of the work of Duchamp or Warhol, whose art elevates conception over execution and has indelibly stamped the work produced in major metropolitan centers. Of course Ohioans knew about this, but they didn't care. Though they might have admired Pop Art, or Jasper Johns, or other seminal figures of the late 20th century, when they returned to their studios they continued the work they believed in, validated by the conscientious realization of serious imagery. Their innate earnestness rejected the wisecracking irony of much contemporary art like an immune system banishing a virus.

Did a Duchamp, a Warhol, or a Gerhard Richter enter, only to be turned down? The juried show is a rather coarse filter, because the jurors never have a chance to see much of an artist's work, so an artist like Richter, who uses different styles objectively rather than as an expression of aesthetic preference, would be difficult to understand. But such artists are rare in any case. If innovators were slighted, they were few, and the artists of northeast Ohio got a premier presentation in a venue organized around genuine devotion to their welfare. 🏠

Notes

1. David Steinberg, "The Forest City Rises: Symbol and Value in Cleveland's First Pictures," in *Transformations in Cleveland Art 1796–1946*, exh. cat. (Cleveland Museum of Art, 1996), 8.
2. *Bulletin of the Cleveland Museum of Art [CMA Bulletin]* 5, no. 5 (1919): 84.
3. *CMA Bulletin* 72, no. 3 (1985): 213.
4. Wai-kam Ho, "Remembrances of Lake Erie," *Orientations* 36, no. 1 (2005): 102.
5. *CMA Bulletin* 45, no. 5 (1958): 115.
6. *CMA Bulletin* 62, no. 5 (1975): 142.
7. *CMA Bulletin* 48, no. 5 (1961): 79.

Krishna Redux

After centuries of oblivion, a great Cambodian
sculpture is reassembled.



While the torso was enshrined in
the villa, the other fragments were
buried in the garden.

The Cleveland Museum of Art's Cambodian sculpture of *Krishna Govardhana* was acquired from the Adolphe Stoclet collection in Brussels in 1973, when I first joined the CMA. It represents the earliest phase of Cambodian sculpture, known as the Phnom Da style, which is dated variously by scholars to the sixth/seventh century. The sculpture is one of the most significant objects in our Southeast Asian collection. Today only a handful of sculptures from this earliest Cambodian style survive.

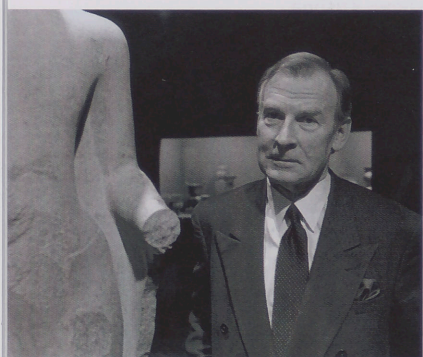
When first acquired, it was incomplete—only a torso. However, in the process of publishing it I discovered that after it had been acquired by Stoclet in 1912, the French Archaeological Mission had excavated in Phnom Da a number of fragments of broken sculptures. At the time of this excavation, only two sculptures of that style were known: one in the Musée Guimet in Paris, more or less complete, and an incomplete torso in the



Several centuries before construction of the great temples at Angkor began, Cambodian sculptors were already working in a monumental style. One of the few surviving examples is the museum's *Krishna Govardhana*, which shows Krishna using Mount Govardhana as an umbrella to shelter the herdsmen of Vraj from the wrath of the rain god Indra. Though the integrity of the sculpture has been restored, the reconstruction is not concealed (Phnom Da style, 6th–7th century, limestone, h. 200.8 cm, John L. Severance Fund 1973.106).

Stoclet collection. Consequently it was assumed that some of the excavated fragments, without significance by themselves, might belong to the Stoclet torso, and thus they were sent to him in Brussels.

After reading about this, I traveled to Brussels to try to locate the missing fragments. I found that Stoclet, who had no facilities to accomplish the major reconstruction we later carried out, had buried the “useless” fragments in his garden, where they remained for the following 50 years. It was a laborious task to gain permission for their excavation, but I eventually succeeded and the pieces were brought to Cleveland. We restored our sculpture to the extent possible, but after the reconstruction there were still nine fragments left that did not belong. During the 50 years the fragments were buried in Stoclet’s garden, the French Archaeological Mission had continued to excavate in Cambodia and found five partially broken Phnom Da



Czuma

sculptures, now in the National Museum in Phnom Penh. I speculated that some of the fragments that I had excavated in Brussels might belong to those incomplete sculptures and should be returned.

A few weeks ago, the museum's board of trustees determined that the fragments alone had little value to the museum's collection, but could enhance the remaining fragments in Cambodia. The board authorized the return and the fragments were shipped to the National Museum. I had suggested to the authorities there as to which particular sculpture the fragments were most likely to belong. It has been most rewarding to discover, after the photographs of a first reconstruction attempt arrived, that I was not mistaken. The stele with a hand, forearm, and the proper right upper arm and leg belong without a doubt to the Phnom Penh museum's torso, which establishes its long-disputed iconography as the Krishna lifting Mount Govardhana, the same as Cleveland's sculpture.

Considering that the Phnom Da group of sculptures represent the earliest style to have evolved in Cambodia and the rarity of surviving examples, the restoration of the present sculpture and the determination of its iconography is a matter of prime importance. We feel rewarded in accomplishing this task, on which we have been working since we reconstructed our own *Krishna Govardhana* in the 1970s. It enriches our knowledge and perception of this highly accomplished and earliest phase of Cambodian sculpture. 🏠

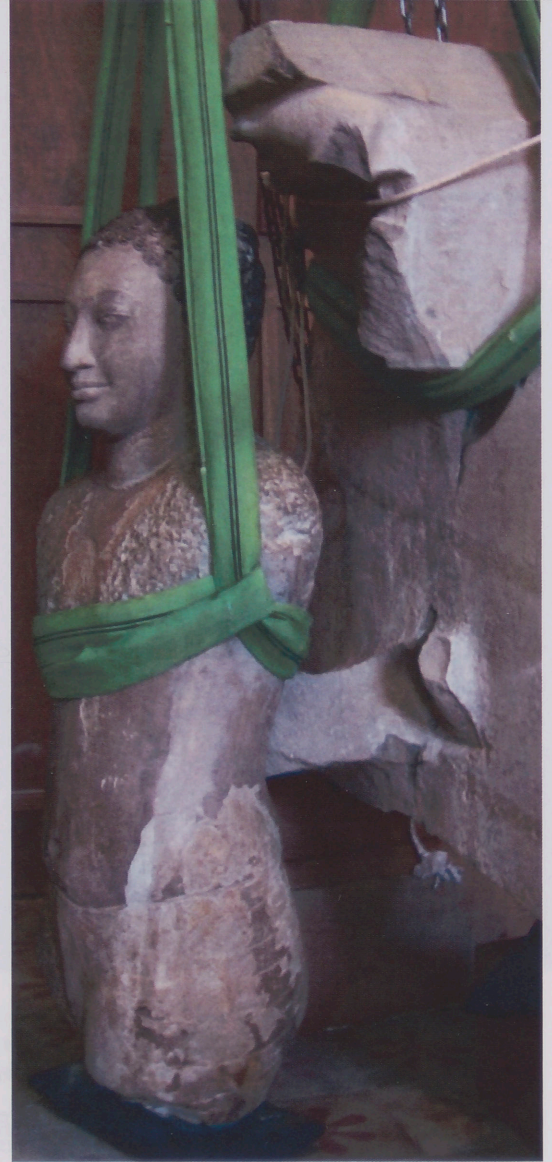


At the time the sculpture was made, Southeast Asia was colonized by India, and the influence of Indian Gupta art is plainly evident in the torso of the museum's Krishna (above), as it was when acquired from the Stoclet estate.

Adolphe Stoclet installed the torso elaborately in his magnificent villa in Brussels, which he had commissioned in 1905 from the great Austrian architect Josef Hoffmann. Stoclet's interest in art was stimulated by his marriage to the daughter of the Belgian painter Alfred Stevens and enabled by great inherited wealth, and his collection included important Renaissance paintings and contemporary works as well as ancient objects. But he was unable to deduce the torso's context from the fragments, and its vertical posture is mistaken; Krishna should lean to his right as he supports the weight of the mountain (photo: Studio Dulière).



Meanwhile, back in Phnom Penh, another Krishna is reassembled, incorporating the fragments returned by the Cleveland Museum of Art. At immediate right, a conservator holds up an arm fragment in the appropriate position for a figure leaning away from the upstretched arm, as Krishna must do in order to hold up a mountain.



These statues originated in ancient Phnom Da, south of Phnom Penh in present-day Cambodia.



VIVA! and Gala Around Town

Concerts Around Town

While Gartner Auditorium is being renovated, the museum's concert series—VIVA! Festival of Performing Arts, Gala Music Series, and Carnevale World Music and Dance Series—are presented in one convenient series in various venues around the city. Below is a listing of performances and subscription and ticket information. Visit www.clevelandart.org/perform for details on all venues, directions, and parking.

Tickets

Become a series subscriber for the best seats and save up to 28%! That's a savings of up to \$125, or four free concerts. For subscriptions, single tickets, or further information, call 1-888-CMA-0033 or 216-421-7350 or visit www.clevelandart.org/tickets.

Chanticleer: An Orchestra of Voices Saturday, October 8, 7:30

At Trinity Cathedral

The Grammy Award-winning Chanticleer offers an exciting evening with its seamless blend of 12 male voices and vivid interpretations. Single tickets \$34, CMA members \$29.

Dawn Upshaw and Friends In Osvaldo Golijov's Ayre Sunday, October 30, 7:30

At Severance Hall

Multi-Grammy Award-winning soprano Dawn Upshaw joins acclaimed Argentinean guitarist Gustavo Santaolalla, the crack new music ensemble eighth blackbird, and guests, to perform Osvaldo Golijov's *Ayre* and other works. Single tickets \$39, CMA members \$34.

Sand Mandala at City Hall

Circle of Compassion: The Sand Mandala Painting of Tibet

Sat/27 Aug–Sat/8 Oct, Monday–Saturday 10 am–4:30 pm at Cleveland City Hall. Free admission.

Over a period of six weeks three venerable lamas/artists from the Namgyal Monastery, the personal monastery of H. H. Dalai Lama of Tibet, painstakingly lay millions of grains of brilliantly colored sand into an intricate design. Known for their remarkable artistry, the lamas of Namgyal Monastery have exhibited their skills in museums and galleries throughout the world, including the CMA Armor Court in 1997.

Opening ceremony: 10:00 am on Sat/27 Aug, with ritual chanting and preliminary drawing by the lamas.

Days and hours: Monday–Saturday 10:00 am–4:30 pm. Through the entire six weeks, spectators are

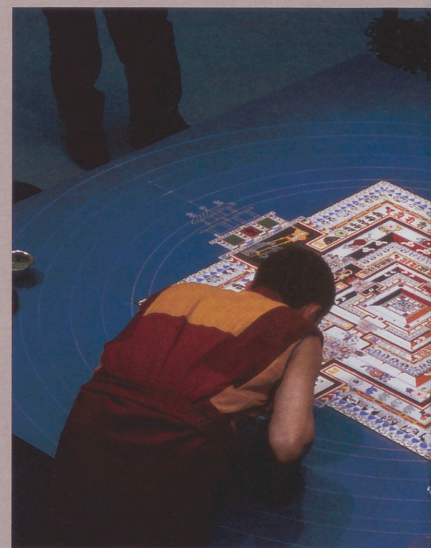
invited to ask questions of the lamas and join them in daily meditations, held each morning at 10 am.

Closing ceremony and procession: Sat/8 Oct, 10:00 am–4:00 pm. After completion of the sand mandala, the lamas ritually dismantle the mandala and return it to Lake Erie for its next cycle of existence, and to bless the environment and the community.

Presented in partnership with the City of Cleveland.

Film

Also of interest, Werner Herzog's film *Wheel of Time* will be screened on Wed/14 Sep at 7:00 at Case's Strosacker Auditorium. The documentary details the creation of a Kalachakra sand mandala. See listing on page 21.



Gianmaria Testa Friday, November 4, 7:30

At Pilgrim Congregational Church

Testa's songs, carefully crafted miniatures, tell stories of lovers in Rome, wind and memories, earth and fog, and ladies in train stations. Single tickets \$34, CMA members \$29.

Korean Dance: Tradition and Creation

Seoul Performing Arts Company
Saturday, November 12, 7:30

At Masonic Auditorium

Live music, superb singing, stunning choreography, gorgeous costumes, refined staging, and a sense of joy and humor emanate from this remarkable company. Seoul Performing Arts Company is presented in the U.S. with major support from the Korea Society. Single tickets \$34, CMA members \$29.

Ballet Flamenco José Porcel Friday, December 9, 7:30

At the Palace Theatre, Playhouse Square Center

Porcel's acclaimed Ballet Flamenco, with nine female dancers and a virtuosic ensemble of musicians and vocalists, has performed in sold-out venues from the Hollywood Bowl to the Opéra National de Paris. Single tickets \$39, CMA members \$34.

Karel Paukert: Noël's

Sunday, December 18, 2:30

At Trinity Evangelical Lutheran Church

The museum's Curator Emeritus of Musical Arts offers an Advent program featuring works from his critically acclaimed CD *Noël's* as well as works by J. S. Bach. Free admission.

Masterpieces of Russian Drama: Swan Song + Confessions

Thursdays, Fridays, Saturdays, and Sundays, January 5–22, 2006, 7:30

At Kennedy's, Playhouse Square Center

The genius of Nikolai Gogol and Anton Chekhov is revealed in two hilarious and affectionate one-act plays featuring Dorothy and Reuben Silver and Terrence Cranendonk. Adapted and directed by Massoud Saidpour. Single tickets \$23, CMA members \$19.

The Vermeer String Quartet The Beethoven String Quartets

Saturday, January 28, 2006, 7:30

At Plymouth Church of Shaker Heights

Conclusion of the Beethoven cycle

Retiring at the end of 2007 after an expansive career that began at the Marlboro Festival in 1969, the Vermeer finishes its Beethoven Series with the mystical and aphoristic Op. 131, along with the Op. 18, No. 2, and Op. 74 quartets. Single tickets \$29, CMA members \$24.



Clockwise from upper left: Sand mandala, Le Mystère des Voix Bulgares, Astrid Hadad, Ballet Flamenco José Porcel, Kronos Quartet, Korean Dance, Dawn Upshaw



The Kronos Quartet
In Terry Riley's *Sun Rings*
With the Oberlin College Choir,
Hugh Floyd, director
Saturday, February 25, 2006, 7:30
 At Masonic Auditorium

Sun Rings is a sumptuous, evening-length meditation on space exploration, a multimedia production that features music by Terry Riley that deftly incorporates sounds from the Milky Way and breathtaking images of the solar system photographed by the Voyager and Galileo space probes. Single tickets \$39, CMA members \$34.

Martin Haselböck, organ
Wednesday, March 1, 2006, 7:30
 At First Baptist Church of Greater Cleveland

Internationally renowned Viennese organ virtuoso Martin Haselböck plays the newly renovated Skerritt-Cumming Organ at First Baptist in a program of works by J. S. Bach, Hindemith, Schoenberg, and Liszt. Free admission.

Marc-André Hamelin, piano
Isaac Albéniz's *Ibéria*
Saturday, March 18, 2006, 7:30
 At Pilgrim Congregational Church

French-Canadian pianist Marc-André Hamelin brings his dynamic virtuosity to Albéniz's *Ibéria* within the arabesque-framed walls of Pilgrim Church. Single tickets \$29, CMA members \$24.

Le Mystère des Voix Bulgares
(The Mystery of the Bulgarian Voices)
Sunday, March 26, 2006, 4:00
 At Shrine Church of St. Stanislaus

With musical roots dating back to the ancient Thracians, the 20-voice Grammy-winning Bulgarian women's chorus sings in six-part harmony with pure, vibrato-free voices. Perfectly matched to the acoustics of St. Stanislaus, this concert is destined to be one of the year's musical highlights. Single tickets \$39, CMA members \$34.

Anne Akiko Meyers, violin
Reiko Aizawa, piano
Saturday, April 1, 2006, 7:30
 At Pilgrim Congregational Church

An Avery Fisher Career Grant winner at 23, Anne Akiko Meyers has attracted worldwide critical acclaim for

her bold interpretations of classic and contemporary music. Single tickets \$29, CMA members \$24.

Trio Joubran: The Art of Improvisation
Friday, April 14, 2006, 7:30
 At the Reinberger Chamber Hall of Severance Hall

Coming to Cleveland following their Carnegie debut at Zankel Hall as part of IN YOUR EAR TOO (curated by John Adams), the Joubran brothers—all oud virtuosos from Nazareth—weave an improvised tapestry of deeply felt music based on the classical Arabic *maqam* system. Single tickets \$34, CMA members \$29.

The Roby Lakatos Ensemble
Friday, April 21, 2006, 7:30
 At Trinity Cathedral

Hungarian violinist Roby Lakatos (Deutsche Grammophon) is not only a scorching virtuoso, but a musician of extraordinary stylistic versatility, equally comfortable in classical music, jazz, and his own Hungarian folk idiom. Single tickets \$39, CMA members \$34.

Osvaldo Golijov: Musical Alchemy
St. Lawrence String Quartet
With Todd Palmer, clarinet
The Cavani String Quartet
Saturday, May 6, 2006, 7:30
 At the Temple-Tifereth Israel, University Circle

Inspired by Hebrew themes, Golijov's works are presented in the Silver Sanctuary of the exquisite Temple-Tifereth Israel by the St. Lawrence String Quartet, known for imaginative, spontaneous musicmaking. Single tickets \$34, CMA members \$29.

Astrid Hadad: Provocative Acts
Friday and Saturday, May 12 and 13, 2006, 7:30
 At the Bolton Theatre of the Cleveland Play House

Join the provocative Mexican performer Astrid Hadad on an unforgettable magical-realist cabaret journey. In an extravaganza of bawdy camp humor and song, Hadad embodies a dizzying array of characters. No one under 18 admitted. Presented in partnership with Cleveland Play House's FusionFest. Single tickets \$34, CMA members \$29.

Ingenuity Festival Starts Thu/1 Sep

Ingenuity: Traffic Jam at 7:30

Cleveland's first arts and technology festival, *Ingenuity*, kicks off on Public Square the evening of Thu/1 Sep. The opening extravaganza starts at 7:30 with a grand-scale performance production called *Traffic Jam*, created by Robin VanLear, artistic director of the museum's community arts department.



CMA Members Party at 5:30

Enjoy a complimentary beverage and be among the first to view CMA's Ingenuity Festival display, 5:30 to 7:30 at 515 Euclid Avenue. Then stroll with fellow members up to the Ingenuity Festival *Traffic Jam* at Public Square beginning at 7:30 pm.

Tickets are free, but must be reserved through the ticket center. Party tickets can be exchanged for a complimentary any day Ingenuity Festival ticket (\$10 value). Members unable to attend the party may still reserve a party ticket to be exchanged for an Ingenuity Festival ticket (limit two per membership).

CMA Ingenuity Space 515 Euclid Avenue

See multimedia pieces featured in *The NEO Show*, other digital art creations, and the latest technological enhancements of the museum experience.

Members who wish to attend Ingenuity but cannot make the Thursday party, visit clevelandart.org by 31/Aug and follow the instructions to get two free CMA members e-tickets to the festival.

Top: Adam Kadar, *Gauntlet to the Ghost*, computer animation, in *The NEO Show* and at Ingenuity

Community Arts in the Community

On Thu/1 Sep at 7:30 in Public Square, Community Arts presents *Traffic Jam*, the opening performance spectacle for **Ingenuity**, Cleveland's first arts and technology festival. Fri–Sun/16–18 Sep, the museum's Chalk Festival will join **Sparx in the City** for their annual **Gallery Hop**. Lolly the Trolley will link our festival with activities downtown, in Little Italy, Playhouse Square, Tremont, and Ohio City. See Community Arts chalk artists at Playhouse Square on the 16th and 17th, and in Tremont on the 17th and 18th. Chalk artists also appear on the 17th and 18th as part of ParkWorks' **Discover the Lakefront at North Coast Harbor**; see www.parkworks.org for more information.

SEPTEMBER 2005

1 THURSDAY

Ingenuity Festival Members Reception 5:30 at 515 Euclid Avenue. Enjoy a glass of wine and preview the museum's Ingenuity space, then walk five minutes to Public Square for the Ingenuity festival kickoff.

Ingenuity Festival 7:30 at Public Square. *Traffic Jam*. Concept and design Robin VanLear, score Paul Cox and Greg D'Alessio. At 8:30, PANic Steel Ensemble performs.

6 TUESDAY

Adult Studio Course Begins 9:30–12:00 at the Parade Studio, 1823 Columbus Rd. in the Flats. *Composition in Oil*. 8 Tuesdays, Sep 6–Oct 18. Susan Gray Bé, instructor. \$144, CMA members \$108; \$60 supply fee for first-time students.

Adult Studio Course Begins 1:00–3:30. *Chinese Brush Painting*. 5 Tuesdays, Sep 6–Oct 4. Mitzi Lai, instructor. \$96, CMA members \$72; supplies \$25.

7 WEDNESDAY

Adult Studio Course Begins 1:00–3:30 at the Parade Studio, 1823 Columbus Rd. in the Flats. *Drawing*. 10 Wednesdays, Sep 7–Nov 16 (no class Oct 5). Jesse Rhinehart, instructor. \$144, CMA members \$108; partial supplies \$10.

Adult Studio Course Begins 6:00–8:30 at the Parade Studio, 1823 Columbus Rd. in the Flats. *Watercolor in the Evenings*. 10 Wednesdays, Sep 7–Nov 16 (no class Oct 5). Jesse Rhinehart, instructor. \$158, CMA members \$118; partial supplies \$10.

Textile Lecture 7:00 at Beachwood Library, 25501 Shaker Blvd. *Outside the Basketry Box*. Judy Dominic. When it comes to contemporary basketry, the sky's the limit on materials, form, and function. After viewing Dominic's slides and samples, your ideas about basketry may never be the same.

8 THURSDAY

Adult Studio Course Begins 9:30–12:00 at the Parade Studio, 1823 Columbus Rd. in the Flats. *Beginning Watercolor*. 10 Thursdays, Sep 7–Nov 17 (no class Oct 5). Jesse Rhinehart, instructor. \$158, CMA members \$118; partial supplies \$10.

Adult Studio Course Begins 9:30–12:00. *Drawing for the Painter*. 8 Thursdays, Sep 8–Oct 20. Susan Gray Bé, instructor. \$144, CMA members \$108.

Textile Workshop 10:00–4:00 at Beachwood Library, 25501 Shaker Blvd. *Outside the Box with Sculptural Basketry*. Judy Dominic. Pliable cordage and the technique of twining join forces to create sturdy 3-D forms. Be prepared to utilize unusual and unconventional materials in this workshop. No previous experience required. \$120, TAA members \$90; \$12 materials fee payable at the workshop. Reservations 440-775-3437.

Adult Studio Course Begins 1:00–3:30. *Weaving*, 5 Thursdays, Sep 8–Oct 6. Staff instructor. Use a simple loom to create your own woven treasures. No experience necessary. \$96, CMA members \$72; partial supplies \$25.

11 SUNDAY

Chalk Workshop 2:30–4:00. *Street Painting*. Learn professional techniques for masking, stenciling, shading, and enlarging a picture. \$20/individual, \$50/family. Children under 15 must register and attend with someone older. Fee includes materials and reserves chalk and a square for the festival. Call 216-707-2483.

12 MONDAY

Adult Studio Course Begins 9:30–12:00. *Oil Pastels*, 5 Mondays, Sep 12–Oct 10. Staff instructor. \$96, CMA members \$72.

Adult Studio Course Begins 1:00–3:30. *How Do You Draw from the Right Side of the Brain?* 5 Mondays Sep 12–Oct 10. Kate Hoffmeyer, instructor. \$96, CMA members \$72; partial supplies \$25.

Book Talks

Meet at B-W East to read and discuss literature with fine art themes. The first week includes a slide presentation about art, the second week an in-depth discussion of a book, and the third a conversation about the art and the book. This month discuss *Birth of Venus*, by Sarah Dunant.

3 Wednesdays, Sep 14–28, either for a quick brown bag lunch session, 12:15–1:00 (\$25, CMA members \$20) or a longer 1:15–2:45 session (\$35, CMA members \$28).

Baldwin-Wallace East (B-W East)

is located on the corner of Richmond Road and Science Park Drive in the Landmark Centre Building: a convenient, comprehensive learning environment in a professional setting with spacious, well-lit, free parking.

14 WEDNESDAY

Lecture Course Begins 10:00–11:30 at B-W East, Richmond Rd. and Science Park Dr. *Art Appreciation for Beginners: Egypt*. 10 Wednesdays, Sep 14–Nov 16. Future topics: Sep 21, *Greece and Rome*; Sep 28, *Early Christian and Byzantine*; Oct 5, *Romanesque*; Oct 12, *Gothic*; Oct 19, *Italian Renaissance*; Oct 26, *Northern Renaissance*; Nov 2, *Baroque Italy and Spain*; Nov 9, *18th-Century France*; Nov 16, *19th-Century France*. \$160, CMA members \$120; individual sessions \$25, CMA members \$15.

Lecture Courses

These classes (for Lifelong Learning and not for college credit) are held at B-W East.

Art Appreciation for Beginners

10 Wednesdays, Sep 14–Nov 16, 10:00–11:30. Sep 14, *Egypt*; Sep 21, *Greece and Rome*; Sep 28, *Early Christian and Byzantine*; Oct 5, *Romanesque*; Oct 12, *Gothic*; Oct 19, *Italian Renaissance*; Oct 26, *Northern Renaissance*; Nov 2, *Baroque Italy and Spain*; Nov 9, *18th-Century France*; Nov 16, *19th-Century France*. \$160, CMA members \$120; individual session tickets \$25, CMA members \$15.

Destination Art History: Great

Buildings from East to West 4 Wednesdays, Sep 14–Oct 5, 3:00–4:15. Sep 14, *The Vatican*; Sep 21, *The Taj Mahal and the Emperors of India*; Sep 28, *Versailles*; Oct 5, *Buddhist Temples in Japan: Byodoin and Kofukuji*. \$60, CMA members \$48.

Art for Lunch Begins 12:15–1:00 at B-W East, Richmond Rd. and Science Park Dr. *Birth of Venus*, by Sarah Dunant. 3 Wednesdays, Sep 14–28. Read and discuss literature with fine art themes. The first week includes a slide presentation about art, the second week an in-depth discussion of the book, and the third a conversation about the art and the book. Bring a brown bag lunch.

Book Club Begins 1:15–2:45 at B-W East, Richmond Rd. and Science Park Dr. *Birth of Venus*, by Sarah Dunant. 3 Wednesdays, Sep 14–28. Read and discuss literature with fine art themes. The first week includes a slide presentation about art, the second week an in-depth discussion of the book, and the third a conversation about the art and the book.

Lecture Course Begins 3:00–4:30. *Destination Art History*. 4 Wednesdays, Sep 14–Oct 5. Topics: Sep 14, *The Vatican*; Sep 21, *The Taj Mahal and the Emperors of India*; Sep 28,

Discovering Together: Art to Go

4 Wednesdays, Oct 12–Nov 2, 3:00–4:15. This course affords patrons a hands-on examination of artworks in the Education Art Collection. Be prepared for lively discussions with education staff. Oct 12, *Greece and Rome*; Oct. 19, *China*; Oct 26, *Sub-Saharan Africa*; Nov 2, *American Colonies*. \$60, CMA members \$48.

Library Family Festivals

Another session of free festivals at libraries around the area resumes in October; call your neighborhood library to register. Shaker Heights, Oct 5 and 9; Walz, week of Oct 10; Orange, Oct 30.

Versailles; Oct 5, *Buddhist Temples in Japan: Byodoin and Kofukuji*. \$60, CMA members \$48.

Chalk Workshop 7:00–8:30. *Street Painting* (repeat). See Sun/11.

Film 7:00 at Case's Strosacker Auditorium. *Wheel of Time* (Germany, 2003, color, 35mm, 80 min.) directed by Werner Herzog, with the Dalai Lama. As Tibetan monks create a Kalachakra sand mandala at Cleveland City Hall this month, the museum's Panorama film series christens its new, temporary digs at Case's Strosacker Auditorium with a new Werner Herzog documentary about Tibetan monks creating a Kalachakra sand mandala. Actually, the monks in Herzog's film create two mandalas—one in northern

Adult Studios

Start times, number of weeks, instructors, and fees vary; see daily listings. Held at the museum except for Susan Gray Bé's *Composition in Oil* beginning Tue/6 and Jesse Rhinehart's drawing and watercolor classes starting Wed/7, which take place at the Parade Studio, 1823 Columbus Rd. in the Flats.

Beginning Tue/6 Sep *Composition in Oil* and *Chinese Brush Painting*

Beginning Wed/7 Sep *Drawing and Watercolor in the Evenings*

Beginning Thu/8 Sep *Beginning Watercolor, Drawing for the Painter, and Weaving*

Beginning Mon/12 Sep *Oil Pastels* and *How Do You Draw from the Right Side of the Brain?*

India in 2002, one in Austria in 2003—but the movie's larger focus is the world of Tibetan Buddhism and an epic pilgrimage to the site of the Kalachakra initiation. "A spiritual Woodstock"—*New York Daily News*. Cleveland premiere. \$7, CMA members \$5, seniors \$4, students \$3, or one Panorama voucher. *Screening courtesy of Hemispheric Pictures LLC + 518 Media and IPMA Inc.; special thanks to Peter Langs.*

16 FRIDAY

Playhouse Square Chalking 7:00–9:00. Chalk artist at Playhouse Square, part of Sparx in the City Gallery Hop.

Cool Fridays!

Check www.clevelandart.org for details on Cool Fridays in September and October, with music and cash bar at 5:30 every Friday. Then catch a movie afterwards! Details coming soon.

Chalk Festival

The 16th annual Chalk Festival is Saturday and Sunday, September 17 and 18, 11:00–4:00 on the museum's south side. Enjoy chalk artists and entertainment at no charge; chalk your own squares for a small fee. A preparatory workshop on chalk artistry is offered on Sun/11, 2:30–4:00 and repeated Wed/14, 7:00–8:30. Flyers are available in the lobby.

The I Madonnari Chalk Tradition

In 16th-century Italy artists began using chalk to create pictures of the Madonna on the plazas outside cathedrals. With these street artists, called *I Madonnari* (painters of the Madonna), an artistic tradition was born. Today *I Madonnari* festivals are held annually in Europe, Africa, and the United States. Our festival brings this Renaissance tradition to Cleveland.



Kids' Programs for CMA Members

Seven northeast Ohio cultural institutions will graciously share their children's programs with CMA members for the next year; most offer CMA members their own members rate. Contact them to register.

Cleveland Botanical Garden
cbgarden.org; 216-707-2825

Cleveland Metroparks Zoo
clemetzoo.com; 216-235-3391

Cleveland Museum of Natural History cmnh.org; 216-231-4600 x3214

HealthSpace Cleveland
healthspacecleveland.org

The Holden Arboretum
holdenarb.org; 440-946-4400

Nature Center at Shaker Lakes
shakerlakes.org; 216-321-5935

Stan Hywet Hall and Gardens
stanhywet.org; 330-836-5533

Textile Art Alliance Events

Lecture and Workshop

Artist Judy Dominic offers a free lecture, *Outside the Basketry Box*, Wed/7 at 7:00 at the Beachwood Library, 25501 Shaker Blvd. The following Thu and Fri, she leads workshops 10:00–4:00 both days (\$240, TAA members \$180; \$12 materials fee payable at the workshop). Reservations: 440-775-3437.

Lecture

Judy Smith offers *In Perfect Harmony*, Wed/28 at 7:00 at the Beachwood Library.

The **TAA Wearable Art Tea and Fashion Show** is coming up Sun/23 Oct at Windows on the River.

17 SATURDAY

Chalk Festival 11:00–4:00. Enjoy chalk artists and entertainment at no charge. Chalk your own pictures: large square and 24-color box of chalk, \$15 each; small square and 12-color box of chalk, \$7.50 each. Individuals, families, schools, and neighborhood groups are all invited to participate. Children under 15 must be accompanied by supervising adults. Sign up when you arrive. Groups are encouraged to pre-register by calling 216-707-2483 by Wed/14 Sep. Non-paid advance registrations will be held until 1:00 pm Sunday. Due to construction there will be no access to the festival through the museum.

Tremont Chalking 12:00–5:00. Hispanic chalk artist at Tremont Arts and Cultural Festival, part of Sparx in the City Gallery Hop.

Playhouse Square Chalking 12:00–5:00. Chalk artist at Playhouse Square Centerfest, part of Sparx in the City Gallery Hop.

Lakefront Chalking 1:00–5:00. Chalk artists and music at North Coast Harbor esplanade; part of ParkWorks Discover the Lakefront programs.

18 SUNDAY

Chalk Festival 11:00–4:00. See Sat/17.

Tremont Chalking 12:00–5:00. See Sat/17.

Lakefront Chalking 1:00–5:00. See Sat/17.

Film 1:30 at Case's Strosacker Auditorium. *Touch the Sound* (Germany/Britain, 2004, color, 35mm, 99 min.) directed by Thomas Riedelsheimer, with Evelyn Glennie and Fred Frith. This afternoon we present a special sneak preview of the new film from the director of *Rivers and Tides: Andy Goldsworthy Working with Time*. *Touch the Sound* is a joyous, globe-trotting celebration of music-making that focuses on world-famous, Grammy-winning Scottish percussionist Evelyn Glennie. Because she is deaf, Glennie "hears" through her body, but that drawback has not hindered her ability to make memorable music from a variety of instruments and objects. Cleveland premiere. \$7, CMA members \$5, seniors \$4, students \$3; no Panorama vouchers. *Screening courtesy of Shadow Distribution; special thanks to Ken Eisen.*

21 WEDNESDAY

Lecture Course 10:00–11:30 at B-W East, Richmond Rd. and Science Park Dr. *Art Appreciation for Beginners: Greece and Rome* (see Wed/14).

Film 7:00 at Case's Strosacker Auditorium. *The Manhattan Short Film Festival* (various countries, 2004–2005, color, DVD, approx. 140 min.) various directors. Since its inception in 1998, the Manhattan Short Film Festival has showcased some of the world's best short films, including future Oscar nominees and winners. Entrants compete for the largest grand prize in the arena of short film festivals: all the necessary equipment for the creation of a feature film. Last year viewers from seven states helped New Yorkers choose the top film and filmmaker; this year audiences in 37 states—including Ohio—will participate in picking the winner. Everyone attending tonight's program of the 2005 festival's 12 finalists will get a ballot, and those votes will be combined with others being cast nationwide

this week. The winner will be announced on Sun/25 Sep in New York City. We are the only venue in northeast Ohio showing the festival. Regardless of the outcome, those attending will enjoy some terrific short movies. Cleveland premiere. \$7, CMA members \$5, seniors \$4, students \$3, or one Panorama voucher.

25 SUNDAY

Film 1:30 at Case's Strosacker Auditorium. *Writer of O* (France/USA, 2004, color, subtitles, Beta SP, 80 min.) directed by Pola Rapaport. The late Dominique Aury, mild-mannered French editor who in 1994 revealed herself to be the pseudonymous Pauline Réage, author of the scandalous 1954 S&M fantasy *Story of O*, is profiled in this new documentary

Moving Pictures: Panorama @ Case

In September Panorama, the museum's film series, moves to Case Western Reserve University's Strosacker Auditorium while the museum's Breuer wing is renovated. Located on the Case quad between Adelbert Road and Martin Luther King Boulevard, Strosacker is the longtime home of the CWRU Film Society, co-presenter of our screenings. It is an attractive, comfortable room seating almost 600, with 35mm film projection, video projection, Dolby Digital sound, and a concession stand. Free parking is available on evenings and weekends in surface Lots 1A and 1B, located on the basement level of the buildings on the west side of the quad and only steps to Strosacker (though you must walk up stairs). Enter both lots at the traffic light on Martin Luther King Boulevard, catty-corner from the Cleveland School of the Arts (see map below).

Our initial offerings at Case include documentaries and short films. The documentaries range in subject from Kalachakra sand mandalas (*Wheel of Time*, Wed/14, 7:00) to percussionist Evelyn Glennie (*Touch the Sound*, Sun/18, 1:30—a special advance screening) to French novelist Dominique Aury (*Writer of O*, Sun/25, 1:30 and Wed/28, 7:00). The shorts are contained in *The Manhattan Short Film Festival* (Wed/21, 7:00), which unspools all over America between September 17 and 24, with all viewers voting for the grand prize winner.

Admission to each program is \$7, CMA members \$5, seniors \$4, students \$3, or one Panorama voucher. Panorama vouchers, in books of 10, can be purchased at the museum ticket center for \$45, CMA members \$35. Tickets may be purchased at Case before screenings.

that recreates 1950s literary Paris and dramatizes scenes from Aury's erotic classic. Cleveland premiere. \$7, CMA members \$5, seniors \$4, students \$3, or one Panorama voucher.

28 WEDNESDAY

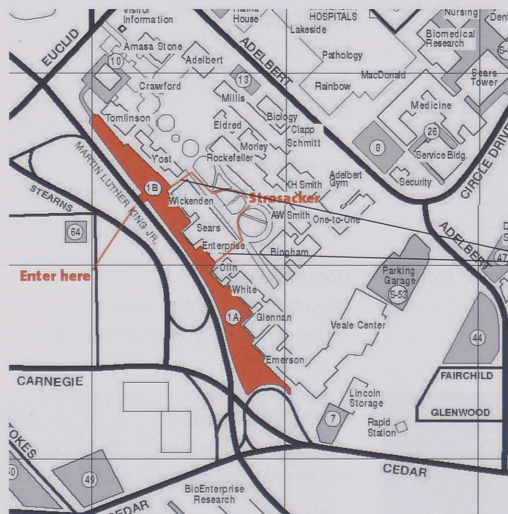
Lecture Course 10:00–11:30 at B-W East, Richmond Rd. and Science Park Dr. *Art Appreciation for Beginners: Early Christian and Byzantine* (see Wed/14).

Textile Lecture 7:00 at Beachwood Library, 25501 Shaker Blvd. *In Perfect Harmony*. Judy Smith. Explore the Golden Mean, a Greek principle of beauty, as applied to the fiber arts. Let Judy Smith's slides inspire you to use Fibonacci numbers in your work.

Film 7:00 at Case's Strosacker Auditorium. *Writer of O* (see Sun/25).

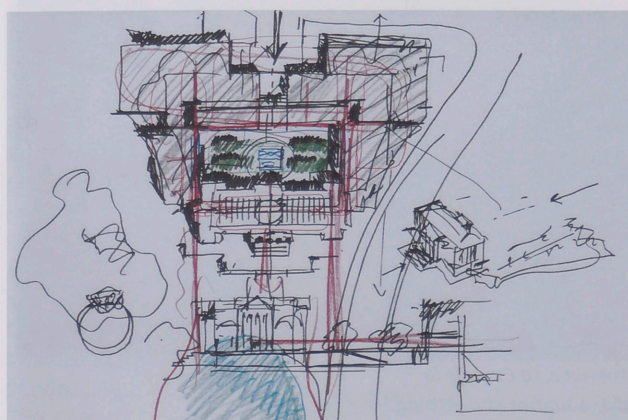


A VARIETY OF THEMES: A mandala takes form in *Wheel of Time*, percussionist Evelyn Glennie makes music in *Touch the Sound*, and the author of a racy 1950s novel is profiled in *Writer of O*.



Access to free parking in lots 1A and 1B is at traffic light between Cedar and Euclid on MLK Boulevard northbound.

Walk up stairs and on sidewalks to Strosacker Auditorium.



THE STRENGTH OF A GREAT IDEA: Today's finished building plans closely resemble this early conceptual sketch by Rafael Viñoly.

Oct 1: Laying Foundations for the Future

Sat/1 Oct, 12:00 noon–11:00 p.m.

The museum embraces our community and shares the excitement about the renovation and building project in this unique event, celebrating this generation's gift to our city and future generations. This festival begins with a special cere-

mony near the 1916 south entrance where community leaders from around the area lay foundation stones for the museum's new east wing. Soul-searching performances by choral groups from throughout the greater Cleveland community demonstrate the diverse foundations of the museum's future.

End the day with music and dancing in a Fast Forward Party in the outdoor courtyard. Please join us for this important event to celebrate the museum's future.

Fine Print Fair

The Print Club of Cleveland's 21st annual benefit for the museum's department of prints takes place the weekend of Sep 30–Oct 2 at Myers University Club, 3813 Euclid Avenue, Cleveland. Fourteen dealers exhibit and sell fine prints from Old Master to contemporary, plus drawings and photographs.

© John Wilson. *Head Study*, 2002; etching. Courtesy of Sragow Gallery.



Opening Night Preview

Fri/30 Sep, 5:30–8:30
"A Prints of a Party" with curator's choice tour at 7:00. \$60 (\$70 after Sep 16) hors d'oeuvres, cash bar, re-admission to the fair throughout the weekend, and free parking. For reservations call 216–765–1813 by Sep 16.

Fine Print Fair

Sat/1 Oct, 10:00–5:00. \$10 per person, students \$5 with ID cards (includes re-admission Sunday)

Sun/2 Oct, 11:00 am–4:00 pm

Hourly door prizes Saturday and Sunday

Curator's Lecture

Fri/30 Sep, 4:30, Myers University Club, Conference Room 3.
Dr. Jane Glaubinger, Curator of Prints, "Introduction to Print Collecting."
Free and open to the public.



Breakfast and Lecture

Sun/2 Oct, 9:30. Continental breakfast with the dealers.
10:15 Marilyn Symmes, independent curator, speaks on "Impressions of New York: A Flourishing City in Prints." \$14 per person.
For breakfast reservations call 216–765–1813 by Sep 23.

Raffle

Helen Hyde, *The Sauce-Pan Shop*, 1908, 10 x 14-7/8 inches, color woodcut, valued at \$1,200. Raffle tickets are \$5 (6 for \$25). Donated by Conrad Graeber, Riderwood, MD. Further information available at www.clevelandart.org/printclubcleveland.

Exhibitors

The Annex Galleries

Santa Rosa, CA. 20th-century American and European modernist prints.

Richard Reed Armstrong

Chicago. 19th/20th-century prints and drawings, specializing in French prints.

Childs Gallery

Boston. Old Master/20th-century American and European prints and drawings.

Crown Point Press

San Francisco. Contemporary prints, print publisher.

Dolan/Maxwell

Philadelphia. Contemporary American and European prints and drawings.

C & J Goodfriend

New York. Old Master/20th-century representational prints and drawings.

Goya Contemporary

Baltimore. Contemporary prints, print publisher.

Conrad Graeber

Riderwood, MD. American, British, European, and Japanese prints and drawings.

The Halsted Gallery

Bloomfield Hills, MI. 19th/20th-century photographs.

Marlborough Gallery

New York. Contemporary prints, print publisher.

Mary Ryan Gallery

New York. American and British prints and drawings 1920/present.

William Shearburn Gallery

Saint Louis. Contemporary prints.

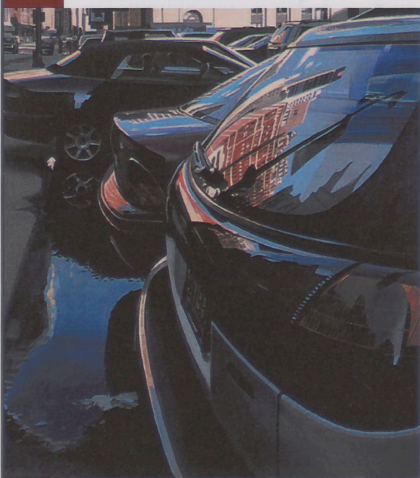
Sragow Gallery

New York. 20th-century American prints, including WPA.

The Verne Collection

Cleveland. Contemporary Japanese prints, *ukiyo-e* woodblock prints.

For information, call 216–707–2242.



© Richard Estes. *Post Office, 33rd and 8th*, 2004; color woodcut. Courtesy of Marlborough Graphics.



Robert Motherwell. *La Casa de la Mancha*, 1984; aquatint and etching. Courtesy of William Shearburn Gallery.

Exhibitions

CMA purchase prize



Dominion Honorable Mention



NEO SHOW PRIZEWINNERS

Clockwise from top left: Hilder Jónsson's textile painting *Sand Storm*, Christi Birchfield's untitled print, Shane Carrico's sculpture *DB-5001-FE*, Benjamin Kinsley's sound/image piece *Gesichtsmusik* (Andrew Strasser, cinematography), Michael Loderstedt's photograph *View of Waccamaw Neck, SC, Site of First European Colonial Attempt in America (1526)*, James Seward's oil painting *My Father in the Livingroom of Our 10th House*, and Dante Rodriguez's charcoal *Self-Portrait Mandala*. CMA purchase prize awards join the museum collection. Dominion Honorable Mentions were awarded \$2,500; Best in Show, \$5,000.

The NEO Show

Through September 4

A juried exhibition of works by artists of northeast Ohio returns to the museum with *The NEO Show*, featuring 80 creations selected from nearly 1,300 submitted entries. The exhibition attests to the vitality of the regional art scene, and to its transcendence of any regional stereotypes, with a broad range of works in two- and three-dimensional media as well as pieces incorporating various forms of new media technology.

Michaël Borremans: Hallucination and Reality

Through September 4

Belgian artist Michaël Borremans's first solo museum exhibition in the United States comprises 63 works created since 1995, focusing on his small drawings and paintings on cardboard. Cinematic in their reference and intimate in scale, the images are often annotated at their edges with technical notations and musings; their wry critique of some contemporary shibboleths is both delicate and merciless.

Dominion Honorable Mention



Coming Up— The Arts and Crafts Movement in Europe and America, 1880–1920: Design for the Modern World

October 16, 2005–January 8, 2006

This groundbreaking exhibition, organized by the Los Angeles County Museum of Art, is the first to assess the truly international influence of the Arts and Crafts movement that formed in Britain, Europe, and the United States at the turn of the last century. The exhibition presents more than 300 objects—furniture, ceramics, metalwork, textiles, and works on paper—borrowed from 75 institutions and private collections as well as from LACMA's permanent collection. Included are masterworks by the best-known designers of the period, such as William Morris, M. H. Baillie Scott, Henry Van de Velde, Peter Behrens, Josef Hoffmann, Eliel Saarinen, Gustav Stickley, Greene and Greene, and Frank Lloyd Wright. All of the objects in the exhibition are explored in three leitmotifs: Art and Industry, Design and National Identity, and Arts and Life.

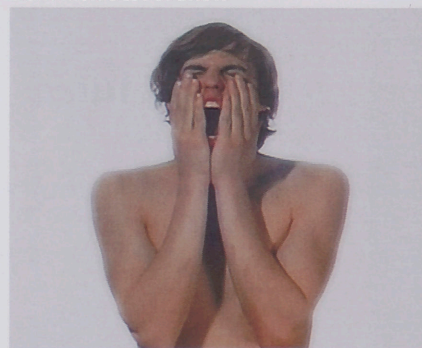
CMA purchase prize



Dominion Honorable Mention



Dominion Best of Show



CMA purchase prize



Admission to the museum is free

Administrative Telephones

216-421-7340
1-888-269-7829
TDD: 216-421-0018

Website

www.clevelandart.org

Ticket Center

216-421-7350 or 1-888-CMA-0033;
Fax 216-707-6659 (closes at 8:00 on
Wednesday and Friday).
Non-refundable service fees apply
for phone and internet orders.

Membership

216-707-2268
membership@clevelandart.org

Museum Store

216-707-2333

Special Events

216-707-2598

General Hours

Tuesday, Thursday, Saturday, Sunday
10:00-5:00
Wednesday, Friday 10:00-9:00
Closed Mondays (some holidays
excepted), July 4, Thanksgiving,
December 25, and January 1

Museum Café

Closes one hour before museum.

Ingalls Library Hours

Tuesday-Saturday 10:00-5:00
Reference desk: 216-707-2530

Parking


\$1 per half-hour to \$8 maximum.
Both lots \$3 after 5:00 (\$5 for special
events). Free for seniors and disabled
permit holders on Thursdays.

Staff

Director of External Affairs:
Donna L. Brock
Editing: Laurence Channing,
Gregory M. Donley, Kathleen Mills
Design: Thomas H. Barnard III,
Gregory M. Donley
Photography: Howard T. Agriesti,
Gary Kirchenbauer, Gregory M.
Donley
Digital scanning: David Brichford
Production: Charles Szabla
Intern: Bonnie Laessig

Below: Jeff Falsgraf's *Rare Birds*, in
The NEO Show.

Cover: Lamas work on a sand
mandala in the museum's Armor
Court in 1997. A new sand mandala
will be created in Cleveland City Hall
this fall.

Ohio Arts Council
A STATE AGENCY THAT SUPPORTS
PUBLIC PROGRAMS
IN THE ARTS 

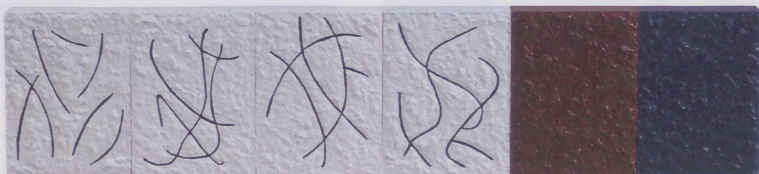


THE CLEVELAND MUSEUM OF ART

In University Circle
11150 East Boulevard
Cleveland, Ohio 44106-1797

**Dated Material
Do Not Delay**

Periodicals
postage paid at
Cleveland, Ohio



Cleveland Art